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FRANZ SCHUBERT: A STUDY.

BY FR. NIECKS.

(Continued from page 7.)

## THE PIANOFORTE WORKS.

THE first movement of the Sonata Op. 53, in D major (1825), is all life and healthful strength—a breaking, gushing, onward rushing, a ceaseless motion from beginning to end. No time is left for reflection; we are carried away by an irresistible current; and when at last we come to a stand, and look back with wonder on this mighty whirl and swirl, we cannot but raise our voice in praise of the matter and form of what we have heard. The reckless, light-hearted, and withal good-humoured second subject (No. 1, *b*), with the wilful *un poco più lento*, in C major (No. 1, *c*), which leads back again to A major, is a sufficient contrast to the obstreperous and archly playful first subject (No. 1, *a*), and yet in perfect keeping with the dominant state of feeling expressed in this movement.

### No. 1.

*Allegro vivace.*

The *Con moto* is the first example of Schubert's "heavenly length" we meet with in our survey. Imagine a moderately slow movement of six octavo pages—in fact, of about two hundred bars! And yet one cannot say that it is too long, that it wearies; for one's pleasurable attention is kept alive to the very last. Besides the charm of melody, it is the variety of rhythm which contributes to this effect. The opening, a broad, full outpouring of fervent feeling (No. 2, *a*), is followed by broken and fitful utterances, sounding like reproach, now fretful (No. 2, *b*), now ebullient (No. 2, *c*), and at last subsiding

into the persuasive flute melodies, whose sweetness intoxicates and rocks us into dreamy forgetfulness (No. 2, *d*). How the different parts mentioned occur again in different keys, or otherwise altered, I leave to the reader to trace, and will only draw his attention further to the last repetition of the first subject (No. 2, *e*), which, with its new rhythmic accompaniment and new instrumentation, is particularly lovely.

### No. 2.



The scherzo contains much that is beautiful; the first part is vigorous and manly, the trio in the genuine Schubert style. But the whole is too unequal to afford undisturbed enjoyment. Passages like the one beginning at bar 10 of the second part of the scherzo, and some portions of the second part of the trio, are not on a level with the rest of the movement, and still less with the preceding part of the sonata. The melodic and harmonic gait, and the instrumentation of this trio, are a favourite manner of Schubert (No. 3). The same distribution of parts, all of which proceed mostly in similar motion, octaves in both hands, and the frequent often-iterated notes, are to be found in many of his works; for example, in *Moments Musicaux*, Nos. 2 and 6, in short passages

of the second movement of this sonata, and in other places.



But what shall we say of the last movement? It is a puzzle. How could the composer yoke together such a *quadrige*? What connection can there be between this fourth movement and the first three? Must we think with Florestan, in Schumann's short notice of this sonata, that it is a satire on the Pleyel-Vanhal night-cap style? Or was Schubert so full of new conceptions and plans, so weary of the work in hand, that he tried to get rid of it in the soonest way possible, no matter how? I hesitate to answer these questions. But who could help smiling on hearing the last movement? Its old-fashioned ways, which remind us of shoebuckles, knee-breeches, shirt-frills, and powdered wigs, of quaint drawing-rooms, and neatly laid-out gardens, ornamented with diminutive artificial grottos, and such-like toys of the good olden time, contrast so strangely with the woodland odour and hill breezes of the nineteenth century air which pervades the other movements.

The next five sonatas—No. 3, in A major, Op. 120; No. 4, in E flat, Op. 122 (1819); No. 5, in A minor, Op. 143 (1823); No. 6, in B major, Op. 149 (1817); No. 7, in A minor, Op. 164 (1823)—need not detain us long. Written without effort, but also for the most part without inspiration, they are often rhapsodic and full of smooth, flat insignificance. They contain much we have heard elsewhere and better, and what is Schubert's own was not always worth saying, or did not deserve so much discussion. In one place we find piquant details buried in a waste of platitudes and empty phrases; in another, pretty trifles spun out to undue length; in still another, a limpid rill of melody losing itself in an *étude de la vélocité*, or some noisy passage without any particular meaning, one of the kind so often met with in the instrumental works of the Mozartian period, and which reminds one of the *tutti* in solo pieces, where, after the soloist has finished his exhibition, the accompanying instruments seem to bawl out with all their might *vos plaudite*. What Schumann says of the fifth sonata—"It does not belong to the first rank of his (Schubert's) performances; still, it affords us a rich view of his inner life"—is applicable to every one of the five sonatas now under our consideration. Only let us remember that Schumann's words express the highest praise possible; are, in fact, the expression of benevolent criticism, which of course overlooks or in silence passes over many things. This is what Schumann does with regard to the first movement of the fifth sonata, which in some places is really a little too puerile, and nowhere rises to any particular noteworthy. In short, you cannot fail to pick up here a grain of gold, there a fragment of a pearl; only do not expect to find chaplets and necklaces.

And now we come to Schubert's latest sonatas (1828?), namely, those in C minor, A major, and B flat major. They are undoubtedly superior by far to the last-discussed works, and often present nobler and deeper thoughts than the first sonata; but none of them is such a complete whole, such a poetic conception, as this Op. 42, in A minor, nor do we always get Schubert pure and simple. He tries sometimes to look taller than he really is. Every man has a sphere which he may widen, but cannot go beyond with impunity. Schubert, in allowing himself to be attracted outside of and above it, was obliged to leave behind him much of his peculiar power, or rather let us call it charm; and yet could not attain what he strove after. Schubert can pour out thoughts with lavish abundance; he can play with them: develop, oppose, unite, involve, and resolve, he cannot. His thoughts reach at times the elevation of Beethoven, but he has neither the power to sustain that pitch, nor the perspicacity to follow these thoughts to their utmost consequences, and to discern their manifold relations; nor, lastly, the art and mental grasp to gather up the various threads of thought and weave them into the web of one grand conception. Schubert gives us only parts, more or less well joined together. He is not thought-compelling, but rather thought-ridden.

The first of these three sonatas, No. 8, in C minor, is a kind of *sonate pathétique*—Beethoven translated into Schubert. That Beethoven's work gave the impulse to this composition can hardly be doubted. It is not only the general emotional aspect, but also certain expressions and turns, which we distinctly recognise. Notwithstanding this, it is a notable work, deserving our attention and esteem. How different is the firm gait and assured air of the master here from his awkward, uncertain stagger in the five immature works which precede it. Yet one asks, Would not his own way of saying, though less heaven-scaling, have been more valuable to us? Would not his own sweet voice have given us more comfort and delight than his borrowed voice gives us strength and aspiration? "There are so few voices and so many echoes," says Goethe. Pity that one who had a voice should have ever so far misconceived his mission as to echo that of another. Schumann, when he designated the relative position of Schubert to Beethoven as that of a woman to a man, was afraid of being misunderstood, and hastened to add that only compared with Beethoven could Schubert be called feminine; that compared with others there was enough of the man in him; that, in fact, he was "one of the boldest and most free-thinking of modern musicians." I think the character of Schubert, as it appears in his works, may be called feminine in a wider sense. Of course every one acquainted with his works will admit that they often show a firm nervousness of thought and expression; but this kind of manliness may also be found in the works of some women. Women are not without energy and aspiration; what they lack, if history teaches us aright, is sustained strength and wide-reaching comprehensive thought. To say that such or such a woman surpassed such or such a man would be no proof of the superiority or equality of the sex in this respect. We must compare the best with the best. Now what Schubert is wanting in is just this sustained strength and comprehensive thought. He has made many mighty attempts, but he is fully successful only in the even walks of nature, in the picturing of a pastoral world, and in those sharp flashes and soft irradiations of intuitive perception, his songs, many of his smaller pieces, and innumerable details of his larger works. Aurora Leigh, the woman poet in Mrs. Browning's poem, exclaims, "Perhaps a woman's soul aspires,

and not creates." If we take the words "to create" in their true and noblest sense, applicable only to the exercise of the highest gift of genius, as it was possessed in the Christian world by Dante, Shakespeare, Goethe, Raphael, Beethoven, and a few more—that is "to create" as opposed to "to compose"—we may safely say that Schubert might have applied to himself words of a similar purport. Indeed, if we once turn our attention that way, we shall soon discover in his compositions many features, good as well as bad, which are known to be characteristic of the literary works of female writers: fine sensitiveness, delicacy of feeling, ready sympathy, acute observation—especially of little things that are nearest and dearest—occasional outbursts of power, short glimpses of far-reaching vision, and, along with this, a languid dreaming, a complaisant dwelling on the comparatively unimportant, frequent digressions—the most trivial finding often a place beside the most noble—a losing sight of the whole over the details. Still, it is only a similarity, not a perfect likeness; he has enough of the man to distinguish him from the woman. The sex can never be quite disguised, and fool he or she who regrets it. For there is work for both sexes and for each individual within them. As woman has a work to do in art, as well as in life, which can only be done by her, so also has Schubert done work which could not be done by anyone else, be his name Bach, Mozart, Beethoven, or whatever you like. Here, perhaps, you will allow me a parenthetical remark, suggested by Schumann's comparison and our discussion. Is it not strange that, although so many women have attained to high places in literature, there is not one woman composer that could be ranked with a Mrs. Browning, George Eliot, George Sand, and others? One would have thought that the sensitiveness and delicacy peculiar to woman would have particularly qualified her for some styles and branches of musical composition. But enough of digression.

In reading the three sonatas before us, we find that as we go on they become more and more pregnant with the composer's individuality. The first movement of No. 9, A major, has not the compactness of the correspondent portion of the C minor sonata; on the other hand, it has more of the true Schubertian character. Without dwelling on the charming passages contained in the first part, and the subjects of which it is composed, let us observe the self-abandonment, the outpouring of luscious sound with which the second part opens; it is characteristic of the man, and so much truer than his heroic measures. Also in the andante we find food for our admiration; at any rate, we cannot say that this is not Schubert's voice. The third movement looks more like the sketch and promise than the completion of a scherzo. The piquant opening bars degenerate into a common waltz tune, and we are disenchanted before the part comes to an end. It seems almost as if in the last movement Schubert wished to make up in length for its want of breadth and depth.

No. 10, in B flat major, shows us our amiable Franz, quite himself again, with his comfortable, good-natured communicativeness, making the most of his slender subjects—the second being very slender indeed—inasmuch as he enlarges upon them at considerable length; nevertheless, as he always brings forward some new circumstance, or gives a new tone or expression to the old story, we arrive at the end of the first movement unwearied, pleased, and happy. The andante is a gentle flow of soft, sweet melody, which one enjoys but does not criticise. So also the scherzo is perfection in its way. The negligent, careless gait of the last movement has something of the nature of an impromptu effusion; it is a

series of musical thoughts placed side by side without much connection, some delightful, none of them of great significance. The first and the last work in the volume are the best specimens of Schubert's sonatas. The former, however, is a much more concise, harmonious, and poetical composition; it has also more freshness and colour, the latter being languid and pale as compared with it.

The Fantasia, Op. 15 (1820), in C major, is one of the finest creations of Schubert, although, in its original form, it is no more than the short-hand record of a grand conception, a sketch in chalk of a large wall-painting. The work makes demands far beyond the capabilities of the piano. Not that anything in the music is not playable; every practised player will master its difficulties; but the present form falls short of the idea. There is a virile energy in this fantasia which is quite exceptional with Schubert, and perhaps has not in the same degree been attained by him in any other of his works. An orchestra is required to give expression to this firm massiveness. Indeed, one hears distinctly the bursts of the brass, the soft sustained chords and melodies of the wood, and the wild rush of the violins. Then there are passages—take, for instance, that in E major (Pauer's Edition, Vol. II. p. 4, third line from the bottom)—where we have mere outlines, and where the shading and colouring has yet to be put in. Did Schumann think of this piece when he exalted Schubert's pianoforte instrumentation above that of Beethoven?

The fantasia consists of four movements closely connected with each other, not only by direct transitions from one into the other, but also by their thematic contents. The text is given out in the first three bars of the first subject (No. 4, a). The second subject takes up the rhythmical figure of the first bar, and the melodic step of the third in an altered form, adding thereto new matter (No. 4, b). After a modified repetition of the first subject, a new melody appears (No. 4, c), which originates in the fourth bar of the second subject.

No. 4.

*Allegro con fuoco ma non troppo.*



Once more returns the first subject, like a wreck tossed about in a tempestuous sea; but by degrees calm is again restored, and we drift quietly into the andante. The theme is well known from the composer's song, "The Wanderer." In the first bar we have again a reminiscence of the commencement of the first movement.

## No. 5.



The variations, shadings, and illuminations of the theme, are interrupted by the third movement (presto), which has the character of a scherzo. In bars 3 to 8 we recognise once again our old friend.

## No. 6.



This piquant and lovely movement leads straight into the fourth and last division of the work, the ruling theme of which does not disguise its origin.

## No. 7.



This part of the fantasia opens with a vigorous *fugato* and is in this, as well as in its further course, instinct with quickened life, an outburst of proud defiance and triumph.

Liszt has arranged the piece for the piano and orchestra. I do not know the arrangement, but if the data of Schubert are handled with respect, the liberty taken with the work is not only justifiable, but deserving of high praise, as in its present shape the fantasia, more especially the first and last movements, is not presentable to the public, and only fit for private inspection, just as, *faute de mieux*, we content ourselves with an engraving when the painting is not within reach. As to the much-discussed question about the tampering with the works of other composers, it may not be out of place to quote here a remark of Schumann's, made in speaking of Liszt's arrangement for the piano of Schubert's songs. He says, "It comes in the end to the old question, whether the

interpreting artist stands above the creating one; whether he may remould the latter's works at will. The answer is easy. We laugh at a foolish one who does it badly; we allow it to a clever one when he does not destroy the sense of the original." The question, in fact, cannot be answered in the abstract by a plain No or Yes. We must decide it in every individual case when there is a concrete example before us.

Fantasia, Andante, Minuet, and Allegretto, Op. 78.— If we come to this work with souls full of aspiration, thirsting for activity, or seeking food to keep up the rush of excitement, we shall throw it aside with disdain. And yet we should do wrong. Are we made to pass our lives only in attempts to fly towards the unattainable, to consume ourselves with passion and care? Is there no time allowed us where we may, childlike, play in the pleasant sunshine and shaded alleys of our existence, forgetful of yawning eternity, forgetful of the fierce necessities of this world? A toying with life and nature, a living for the moment, these are the contents of this work. Reclining in the grass, we watch the flowers, follow the flights and stays of the butterfly, listen to the twitter of the birds, without racking our brains with the themes of philosophy, heedless of the facts and mysteries of natural history, simply enjoying the beauty of Nature, and inhaling in large draughts its delightful balmy influences. This is Schubert's fantasia; and thus viewed we shall do justice to it. The work is not grand and elevating, not passionate or ingenious—it is simply charming and beneficent. Why should we be angry at or spurn a flower because it is not a tree? As the piece opens, we feel a delightful calm coming over us, and the sweet breath of the open air; no walls oppress us, and yet our being is confined in a narrow sphere (No. 8, a). Then the second subject (No. 8, b), what pure joy! Such as it is can only be felt when we are in contact with Nature in its lovely, loving moods. And when the same melody is repeated with a rippling motion (No. 8, c), is it not as if we heard the cheerful choir of songsters warbling among the trees? No doubt the movement is long, very long; if you are in a hurry, don't play it. But suppose you wish to be idle for a little, to give your energies some breathing time, or to turn away from the cares of the present and the regrets and fears of the past and future, take up this fantasia, and you will feel grateful to Schubert then.

## No. 8.





The andante opens a wider horizon ; it is an awakening from the dreamy narrow self-indulgence of the first movement ; the heart, astir with fond longing, sends out thoughts full of love, hope, and trust, clouded by moments of dread and doubt that make the out-stretching more earnest and anxious. On the whole, however, the emotional state depicted is one of happy joyousness.

The third movement, minuet, and the last, allegretto, have again the quiet pastoral character of the first, but it is now as if the landscape was enlivened with human beings—men and women become children again. The minuet is lovely. The sportiveness of the first part, the grim beginning of the second, all in fun of course, and the graceful waves and little trills of the trio—don't you see the dancers before you?—form a pretty picture. It would be easy to point out little niceties ; for instance, the pp. echo in the first part, the change from minor to major at the commencement, the modulation to G sharp major in the second part of the trio. I know very well they are neither very learned nor novel effects, or in any way wonderful, but are they not pretty, charming?

The allegretto moves and trips along so contentedly, one sees so many smiling, humorous faces, hears so many happy, laughing voices, that it must make the old young again, and the young some generations younger. Schumann says of it, "Let him who has no imagination keep away from the last movement." No doubt it costs us people of the present time some trouble to live ourselves into a nature, a sphere of thinking and feeling like that of Schubert. This work is a suitable pendant to the sonata in A minor, Op. 42.

(To be continued.)

#### THE HUNGARIAN ELEMENT IN THE WORKS OF GERMAN MASTERS.

WHETHER it be due to the frequency with which Madame Schumann and Professor Joachim have come forward with the Czárdas (Hungarian national dances), adapted and arranged by Brahms, or to other causes, it cannot have escaped notice that of late considerable interest in the so-called Hungarian style, has been manifested both by the publication of works in which it is predominant, and by the frequent allusion to it in analytical programmes and critical notices, especially of works by Schubert, Liszt, Joachim, and Brahms. Before examining into the part which Hungarian music plays in the works of German masters, and which will be found to be a more important one than is perhaps generally supposed, it will be necessary at least to define what constitutes its leading characteristics. A brief survey of its origin, so far as this can be determined with any certainty, will add greatly to the interest of our task.

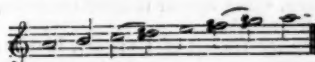
The so-called Hungarian style of music, as it has come to be recognised, cannot by any means be regarded as indigenous, but may most properly be briefly defined as the product of a commixture of several races. More than one fourth of the population of Hungary proper (*i.e.*, Trans-Leithan Hungary, as it has come to be called since its union with the Austrian empire, in 1869) consists of Magyars, the descendants of the ancient Scythians of the Tartar-Mongolian stock, who, after wandering from the Ural mountains to the Caspian Sea, and thence to Kiev, established themselves in Hungary in the ninth century. The remainder of the population is made up of Slavs, Germans, Wallachians, Jews, and Gipsies. Of this mixed population the Magyars, as the dominant lords of the soil, and the Gipsies, as the privileged musicians of the country, are in the main to be regarded as the joint originators of the national style.

Among the principal characteristics of Hungarian-Gipsy music may be enumerated a strongly-marked and effective rhythm, the frequent employment of superfluous seconds, and the introduction of various kinds of embellishments. The strongly-marked rhythm alluded to as frequently occurring is that termed *alla zoppa*. It consists of phrases of three notes, of which the first and third are half the value of the second : *e.g.*—



This system of syncopation and displacement of accent is not confined to the component parts of single bars, but is often found to extend over entire periods, the strong accent falling upon the second and fourth bars of a four-bar period, instead of upon the first and third as with us. Though triple time is unknown in genuine Magyar music, periods of three, five, and seven bars of  $\frac{3}{4}$  time are not uncommon.

The following is an example of a scale containing two superfluous seconds :—



Among the various kinds of embellishments mostly in use may be enumerated the following :—



Musicians will find no difficulty in tracing the natural and original form of the passages of which these are metamorphoses.

It will be asked, "But whence came the Gipsies?" The most eminent modern ethnologists assert that they migrated to Europe from Hindoostan in the fourteenth century, if not earlier. If this be so, it accounts for many of the leading characteristics of the national style, as at present it is regarded. It cannot be said that these interesting vagrants, who are to be met with as professional

musicians in most European countries, have preserved anywhere a national music of their own, but rather that they have adopted in every country the music of the people among whom they live, engrafting upon it, at the same time, much in their mode of performance, which they appear to have traditionally preserved from their Asiatic forefathers. Carl Engel, in "The Music of the most Ancient Nations" (John Murray, 1864), remarks that when the Gipsies in Hungary perform a favourite national melody, it becomes a variation, or rather a fantasia upon the simple tune. The introduced passages, *graces, turns, shakes, appoggiaturas, &c.*, of which we have given some examples, are, however, frequently so original, tasteful, and effective, that these peculiar performances have obtained a well-merited renown. The same mode of treating a melody in extempore performances prevails in Hindoostan. Captain Augustus Willard, in a "Treatise on the Music of Hindoostan" (Calcutta, 1834), writes:—"The peculiar nature of the melody of Hindoostan not only permits, but enjoins the singer, if he has the least pretension to excel in it, not to sing a song throughout more than once in its naked form; but on its repetition, which is a natural consequence, occasioned by the brevity of the pieces in general, to break off sometimes at the conclusion, at other times at the commencement, middle, or any certain part of a measure, and fall into a rhapsodical embellishment called *alap*, and after going through a variety of *ad libitum* passages, rejoin the melody with as much grace as if it had never been disunited, the musical accompaniment all the while keeping time. These passages are not reckoned essential to the melody, but are considered only as grace-notes, introduced according to the fancy of the singer, where the only limitations by which the performance is bound are the notes peculiar to that particular melody, and a strict regard to time."

This practice is so nearly assimilated to that of the modern Hungarian-Gipsy musician, that it seems to point to Hindoostan as their original home. So also does their predilection for the use of scales containing two superfluous seconds, which appear to have emanated from the pentatonic scale of Asia.

Concerning the Gipsies of Hungary, Liszt writes:—"If we would analyse and dissect their music with a view to passing an opinion upon its contexture, and comparing it with our own, we must first take into consideration what are its distinguishing marks of difference. Before all things, mention must be made of its system of modulation, which is based upon a kind of total disregard for every existing system. The Gipsies recognise neither dogmas, laws, rules, nor discipline in music any more than in anything else. To them everything is good, everything is allowable, provided that it pleases. They shrink not from any boldness in music, as long as it corresponds with their hardy instincts, as long as they see in it a faithful reproduction of themselves. Art being for them neither a science to be acquired, nor a trade to be practised, nor a faculty which betokens itself by certain processes and tricks like those of a conjuror, nor a sorcery for which one employs a certain formula—art being for them a sublime language, a mystic chant, alone known to the initiated—they make use of it only according to the requirements of what they have to say, and do not allow themselves to be influenced in their manner of speaking by any extrinsic reason. They have invented their music, and have invented it for their own use, to speak and sing to themselves in the most heartfelt and touching monologues. How could they introduce into it principles and rules—they who do not admit rules at all? They have had a gamut and a primitive language, and have never shown religious or sincere respect except for the preservation of the one

and the other. Moreover, they do not subject their musical material to any rule, especially as regards the relation of one key to another. With them intermedial modulations are regarded as so little obligatory that they may be spoken of as exceedingly rare, and when they present themselves may be considered as a corruption of modern times, as a blot upon and an obliteration of the original type. In genuine Gipsy-music chords of transition are, except in rare instances, completely dispensed with in passing from one key to another. In the face of such *salto mortale* ordinary musicians stand aghast; surprised and embarrassed, they would fain exclaim, "This would be really beautiful if it were correct!" forgetting that under certain circumstances the beautiful is not beautiful, except under the condition that it is able to emancipate itself from certain fictitious shackles, which, not having existed always and universally, it would be presumptuous to assert must be always and universally perpetuated. For the most part, our musicians, artists and men of education, fail at first to comprehend this mode of suddenly merging oneself in a fluid which instantaneously either freezes or inflames us; of passing without preparation from one key to another the most remote; of changing one's mood on the instant for another, with which it has no apparent connection. The professional musician is amazed at first sight of this musical anomaly, while the ordinary listener at once seizes its poetical effect without taking into account the singular boldness which has produced it. This ruling feature of Gipsy-music once remarked, one can sum up what one has to say of most importance about it, by calling attention to the three principal points which determine its character, and from which all its other peculiarities are derived, viz.:—its intervals, not in use in European harmony; its rhythms, essentially Bohemian; and its luxuriant *fioriture*, eminently Oriental."

(To be continued.)

## A CONCERT OF THE ROYAL ACADEMY OF MUSIC IN BERLIN.

(FROM A CORRESPONDENT.)

THE Berlin Academy of Music is one of the institutions which owe their existence to the dominant spirit of centralisation. Every branch of art and science boasts an Academy in the "modern Athens," "Kaiserstadt," nay "Weltstadt," or whatever epithet sanguine Berliners may bestow on one of the largest, but certainly one of the least attractive of European cities. No matter whether Berlin is a suitable nursery-ground for a given institution or not, whether of natural or artificial growth; the institution is founded, invested with the halo of royal patronage, and on the wings of this precious attribute it is kept floating somehow or other; live it *must*, if it is only to keep up appearances. Happily, this appears to be the exception, and not the rule.

Of the numerous academies in Berlin, the Academy of Music is of comparatively recent origin, and no Institution has probably encountered more odium from without, although Professor Joachim is its distinguished director. It is viewed with no little jealousy by the time-honoured conservatoires of other towns; and an inflammatory pamphlet which appeared last year from the pen of A. Reissmann,\* not only violently attacked the Institution

\* "Die Königliche Hochschule für Musik beleuchtet," von A. Reissmann, 1875. The author is the well-known and able musical writer. There is much truth in his assertion that the head of an Academy of Music should not be a specialist or virtuoso, but the intended effect was entirely nullified by the personal attack upon Professor Joachim and his coadjutors; moreover, Professor Joachim has proved that he is not only a virtuoso, but competent to preside over the Institution.



itself, but teemed with personal invective against Professor Joachim, and against some of the appointments he had made. The pamphlet deservedly shared the fate of all purely personal abuse; for an Academy of which a Joachim and a Kiel are distinguished ornaments can afford to ignore such an onslaught, and is not to be rudely shaken. The practical results attained are the best defence, and the monthly concerts instituted by Professor Joachim, with a band and chorus numbering about two hundred performers, and composed exclusively of pupils of the Academy, attest most eloquently the success of the undertaking—a success which is due to the cultivation of a speciality.

One of these concerts took place early in November, in the hall of the "Singakademie," before a crowded and artistic audience. The preceding concerts had been devoted almost entirely to strictly classical and sacred music. On this occasion, however, the programme was more modern in its character, and it would be impossible to make a more judicious, and at the same time, a more ambitious selection than Schumann's symphony in D minor, Brahms's "Schicksalslied," and Mendelssohn's "Walpurgisnacht." The first composition, beaming with Schumann's poetic exuberance, which in this great work is enhanced by the irresistible swing and youthful fire pervading it; the second, placed by many above Brahms's "Requiem," essentially intellectual in its conception, and appealing to an advanced audience; the last, in its way indisputably Mendelssohn's *chef d'œuvre*, excelling by classical cleanness in form, by vivid imagination and refined taste in substance—all three are works the performance of which puts even veteran musicians to the test, and cannot be attempted by mere tyros or amateurs with any hope of success.

To the honour of the Academy be it said, the rendering of them all was truly admirable. Truly admirable, especially the training and discipline, of which both band and chorus gave proof. This unity and compactness, this delightful precision in the attack, this accuracy in the phrasing, this strict attention to light and shade, can surely be traceable only to highly efficient teachers, and, as regards these concerts, to the great artist and conductor who is looked up to by his large and youthful crew as a really good master should be, not with fear, but with love and reverence. In the chorus it was the trebles more especially that excelled, while among the string instruments the violins carried off the palm; the oneness and vigour, and withal the elegance in the bowing, the remarkable swing and elasticity maintained throughout the performance, were a most cheering, an intensely refreshing feature, one which revealed a world of discipline, and left an abiding impression. The peculiar excellence of the band was perhaps most prominent in Schumann's great symphony. The phrasing of many passages was novel, which made it all the more interesting, and the delicacy of light and shade was a true mirror of the conductor's own inspiring style. Indeed, I am by no means sure that in these respects the performance did not show more careful reading than the recent performance of the same symphony at the Gewandhaus in Leipzig.

I need hardly add, that the warmest applause rewarded both the distinguished conductor and the performers. There was a singular charm and an elated tone about all these youthful disciples of Apollo, as they threw themselves eagerly into their ambitious task, conscious that they were on their trial before a critical audience, but confident that their performance would redound to the credit of the Academy, that they would prove worthy pupils of Professor Joachim. And well may they be

proud of such a chief, the vigorous and indefatigable conductor, the efficient master, the consummate artist, whose name is a household word wherever the Muses have found a home. C. P. S.

### THE WAGNER PERFORMANCES AT BAYREUTH.

THE paragraphs in the German papers purporting to give particulars of dates with regard to a repetition of the performances at Bayreuth, appear to be premature. Herr Wagner has just issued a letter, addressed to the committees of the various Wagner Societies, a translation of which we subjoin, wherein he proposes that they should amalgamate into one general society, to be called the *Society of Patrons of the Festival Plays at Bayreuth*, with a view to avoid the public sale of vouchers for seats or of speculation therewith. He wants the new society in the first place to dispose of £5,000 worth of seats amongst its members, and furthermore to make efforts towards obtaining a Government grant for another sum of £5,000 per annum, to be set aside for the purchase of free seats, to be distributed among persons chosen by the Government. Herr Wagner's letter runs as follows:—

BAYREUTH, Jan. 13, 1877.

"TO THE DIRECTORS OF THE WAGNER SOCIETIES.—Conscious of the satisfactory impression produced upon the greater part of the audience at last year's festival plays, I was impelled towards a repetition and continuation of the work begun. I could not, however, help seeing that, in order to maintain the distinctive character of the undertaking in its integrity, I ought to revert to my original plans.

"After the depreciating accounts circulated at the outset by a considerable part of the press had been satisfactorily refuted, the success of the performances proved such that an enterprising speculator might have made a handsome profit out of further subsequent repetitions thereof. That which prevented such repetitions was by no means the impossibility of keeping the executants at Bayreuth for any greater length of time, but rather the irresistible conviction that in offering our performances to a merely paying public, we should diverge completely from the course to which I had originally pledged myself towards the patrons of our undertaking. And it is this very consideration which still makes me hesitate to announce a repetition of the festival plays this year, or to offer tickets of admission to them at a certain price, though my business friends hold that such tickets would sell easily and quickly at the reduced rate they could now be offered at.

"To explain my repugnance towards such a plan, I may refer to my first published address to my friends concerning Bayreuth,\* wherein, after explaining the characteristics of the proposed performances more minutely, I addressed my acquaintance and such of the public as were inclined to uphold the artistic tendencies of my undertaking. Through their steadfast support I had the satisfaction to find the necessary means for the inauguration as well as in part for the execution of the scheme placed at my disposal. Yet, in the end, I found myself compelled, by untoward circumstances, to have recourse to the curiosity of the general public, and to allow tickets of admission to be offered for sale. By doing this, my work, as well as the artists who so generously devoted their powers to its execution, was placed in a false light, through which both it and they suffered equally. And hence arose the misconception that I was trying to force the work, and the peculiar mode of its execution, upon the operatic public in general, whereas my intention, clearly and frequently expressed, was solely to offer it to its well-wishers and promoters. I therefore consider myself justified in simply returning to my original plans, as I can on no account further place the true supporters of my undertaking in the same category as those who wish to hinder its influence. I owe this to the artists as much as to our lay friends, whom I have always wished to draw into a sphere of artistic intercourse which should be exempt from the abuses of the usual operatic performances. We are, however, still occupied in developing the novel style. We have to remove defects on all sides, to make amends for imperfections which inevitably accrue to so new and very complicated a task. The experiences at Bayreuth,

\* "Gesammelte Schriften," Vol. ix., p. 371.

which I hope may prove important for the German stage, should not take place in the presence of those who look on them with hostile incapacity. If we are to constitute the true practical school for dramatic musical performances, we ought to be conscious that we are amongst such as sympathise and strive with us. Regarding this point, my views have been understood from the very beginning by those who proceed to organise the societies for the furtherance of my object; and though these societies could not raise all the material support requisite for the ultimate accomplishment of their aim, they have nevertheless formed the moral basis of the whole enterprise. I therefore turn to these hitherto efficacious societies with a wish that they may invite the further friends of my art to form a *Society of Patrons for the maintenance of the Festival Plays at Bayreuth*.

The name I give to this society explains its object. It will not have to participate, as my patrons have hitherto done, in laying the foundation of the entire scheme by building the theatre and furnishing the stage accessories, but will have to devote its efforts towards the attainment of yearly repetition, continuation, and extension, in the manner I have elsewhere indicated. According to a plan which remains to be discussed in detail, the society would take up a thousand seats at a hundred marks (£5) each for the three annual performances, and these seats should only be issued to members in accordance with the society's rules.

As, moreover, it has always been my intention to offer a larger number of free seats, particularly to young and deserving persons of insufficient means, and as the choice of such is connected with considerable difficulty, it appears to me that at this point some proper means and ways for a combination between the Government authorities and the society could be found.

Already in my earliest communications I pointed towards the final participation of the authorities of the empire as the return I hoped and called for, as soon as I should have succeeded, by means of the first performance of my work, in placing the peculiar character of our artistic tendencies in a clear light. As I may now hope that discerning men of the German nation, like certain Frenchmen, Englishmen, and Americans, have made up their minds to a just estimate of my doings, I may permit myself to hope that the general society of patrons will address the German *Reichstag* with a request for ample support of the annual festival plays. To ensure success, an endowment should consist of 100,000 marks (£5,000) per annum, with which sum the corresponding number of seats would be acquired, and disposed of in favour of those whom the Imperial Government might choose. This single measure on the part of the Government would be best adapted to the idea of nationalising the whole undertaking, and therewith for the first time a stamp of national significance would be impressed on a theatrical institution, as well as upon its administration. For thus the Government would be interested in the preservation of the original character of a theatrical institution differing widely from all other similar institutions, as it would be interested in keeping the administrative arrangement free from any taint of pecuniary speculation, and solely devoted to the furtherance of artistic aims.

It would lead me too far now already to submit proposals concerning such a future administration, as all this could be settled quickly and easily by persons who care for the thing itself, and not for any pecuniary advantage. But I would, in conclusion, express an earnest wish that preliminary steps be taken at once to organise a meeting of delegates of the Wagner Societies hitherto existing, with a view to furthering our object. "RICHARD WAGNER."

#### HERR PAUER'S LECTURES.

HERR PAUER gave the first of two lectures "On the Nature of Music," with pianoforte illustrations, at the Royal Institution of Great Britain, on the 20th ult. The following summary appeared in the *Times*:—

"The language, or rather the expression and life of music, the substantial tone or sound, approaches nearest to our common language; yet it is so different from it that it sometimes becomes impossible to translate the musical language of feeling into the ordinary language in which we express our ideas. Thus the musical language of feeling cannot be translated into words, according to abstract or systematic rules. Feeling is generally warmer and more substantial than the idea, which, on the other hand, is brighter and specifically more intellectual. The language of feeling when expressed in music is intelligible to all, and forms a kind of universal language. In the human heart there exists a certain material region, a sensuous phase of the dream-world, a lower region of the soul's life, when our intellect has not yet risen into the realms of clear and conscious thought; this dreamy phase is the world of music; the sounds of music are but the spontaneous

expression of our innermost feelings. Just as the word is the expressed idea—or speaking is thinking aloud—so is the tone the uttered expression of feeling, and singing is feeling aloud. It is therefore no wonder that music impresses all human beings in so great a degree, in so irresistible a manner. The mathematical and harmonious rules, which manifest themselves as music, when produced in an objective form, are founded in the composer's individual feeling; everything intellectual that we produce from our inner life is the true mirror of that life. The whole world is replete with sounds and voices; and beautiful is Campanella's idea—'If there were an instrument for the ear, by which we could enlarge the faculty of hearing, as the faculty of sight is increased by the microscope and telescope, we should become acquainted with an entire polyphonic tone world, inasmuch as all motion produces waves of sound.' And this entire world of sound, in which nature speaks in separate strains, is contained in its completeness within the human breast. The human heart possesses the faculty to feel, besides the working of its own little world, the beat of the pulse of universal nature. The two chief forms of music are the vocal and instrumental. In vocal music our art appears as a companion of the language of speech—in instrumental music it shows itself as the exponent of the soul's emotions in unrestrained and unfettered independence. It should be the aim of music, when wedded to poetry, to enhance, beautify, and enrich the latter, or, as Gluck says, 'The office of music is, to warm and enliven the expression of the idea of the poem.' Music presents a far wider field than any of the other arts, and, owing to its popularity, it has done more than any other to advance the progress of civilisation. In comparing music with painting we find a complete analogy between tones and colours; the colours, like the sounds, follow each other from the deepest to the lightest, from the most subdued to the most dazzling. Continuing these affinities, we might say that the background and foreground of a picture are represented in music by *piano* and *forte*, that an analogy to perspective is found in the proportion of the minims, crotchets, quavers, semiquavers, and so on; that historical painting is represented by dramatic music, rustic scenes by pastoral music, cabinet pictures by drawing-room music; that oil pictures represent orchestral music, while water-colour painting finds its analogy in chamber music, while the oratorio would aptly stand for the grand frescoes. In spite of all apparent divergence, music, the principal of the humane or elegant arts, is also closely related to the chief of the plastic arts—namely, architecture; for proportion and order, measure and symmetry, are cardinal laws as well in architecture as in music. Hegel calls music 'architecture transposed from space into time.' In perusing history we find that a great deal of the physical, moral, and intellectual civilisation and improvement of a people is furthered and assisted by music. It was the opinion of all the ancient poets, lawgivers, and wise men, that music transformed the confusion of the soul into rhythmical order, the discordant elements into harmony. While the architect, sculptor, and painter represent in an intellectual form something realistic, the musician and the poet represent in a realistic manner something intellectual; but in all and each of their works the outward form must harmonise with the inward feeling. The ulterior reason of the art, or of its existence, however, can be as little explained as the hidden mysteries of human life. 'A real work of art,' says Goethe, 'remains, like the work of nature, unintelligible to our reasoning faculties; we contemplate it, we feel it, we experience its effect; but, after all, we do not understand it thoroughly, and we cannot account for it in words.' But withal it must remain a duty for those who take a real interest in art to lift the veil, wherever it can be lifted; and even when a perfect work as a whole remains an insoluble mystery to our limited faculties of perception, we know at least what are the materials and the accessories of such triumphs of the human mind and intellect, and we appreciate all the laws of beauty, and the nature of harmony, melody, and rhythm, which form the life and soul of the musical art."

#### Foreign Correspondence.

##### MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, January, 1877.

AT the tenth Gewandhaus concert, on the 14th of December, Beethoven's symphony in B flat, No. 4, and Reinecke's overture to *King Manfred*, obtained the greatest success. M. Louis Brassin, of Brussels, whom we had not heard here for many years, was the pianist. This zealous musician has meanwhile



developed into an artist of the first rank. If his success here was not a complete one, the cause lay in the choice of the works he performed not being in accord with the taste which prevails here. They were Grieg's new concerto in E, Liszt's "Rhapsodie Hongroise," No. 6, and a barcarolle of his own. The concerto by Grieg contains many interesting details, but which do not seem to me to be well united into an organic whole. Brassin's barcarolle is a pleasing but unpretending little salon piece, while Liszt's rhapsody struck me as really a vexatious composition made up of a *mélange* of musical cynicisms. Herr Schlosser, Royal Bavarian Court Opera singer from Munich, impressed us more by his high and powerful voice than as a cultivated singer.

At the eleventh concert Professor Joachim agreeably surprised us with a new violin concerto, by Carl Reinecke. We need not say much about this noble and graceful work, for the fact that it was played by Joachim, whose repertoire has never contained anything but the best, is sufficient proof of its worth. He played it with evident pleasure, and both author and performer were enthusiastically called for. "Le Trille du Diable," by Tartini, was the other piece played by Joachim. The remaining orchestral works were Weber's *Oberon* overture, the ballet-music from Gluck's *Helena* and *Paris*, and the late Hermann Goetz's important symphony in F.

The concert on New Year's Day opened with Bach's motett (149th Psalm), one of the finest of his creations, and surpassing in grandeur all other *capella* choral music. It was well sung by the choir of the Thomas School, under the direction of Professor Richter. Bach's F major toccata, cleverly instrumented for orchestra by H. Esser, followed. To this succeeded a "Weihnachtslied" by Reissiger, "Zum Neuen Jahr" by Rheinberger, "Abendläuten" by Richter, also well sung by the Thomas Choir, but which, though excellent in themselves, did not appear suited to follow Bach's sublime motett. Mendelssohn's *Athalie* overture and Beethoven's fifth symphony completed the scheme.

The thirteenth concert began with a new overture, *King Hilde*, by Wilhelm Speidel, a properly and well-constructed work, but this is all we can say of it, as it evinces no particular creative power. Considerable interest was felt in Mmes. Peschka-Leutner and Erica Nissen (formerly Fräulein Lie). The former appeared for the last time, and made us once more regret her leaving. She sang the great recitative and air of Eglantine, "Bethörte die an meine Liebe glaubt," from Weber's *Euryanthe*, with sublime virtuosity and captivating expression, and also three songs—"Singet nicht in Trauertönen" (from Goethe's "Wilhelm Meister") by Rubinstein, "Wiegenlied" by Brahms, and "Widmung" by Robert Franz. Frau Nissen introduced herself in a very conspicuous manner about three years ago, with a capital performance of Beethoven's G major concerto. This time she played the E flat concerto, but for this grand work she seemed to lack the necessary physical power. Her highly artistic rendering of Bach's fantasia and fugue in G minor, which followed, was acknowledged by enthusiastic applause. As an encore she gave a short piece by Scarlatti.

On the following evening we heard Mme. Nissen play once more, in the Conservatorium, the ballad in G minor and the D flat major nocturne by Chopin, both in a tasteful and fascinating style.

The fourth evening of chamber-music in the Conservatorium was very successful. Schradieck led in the charming A minor quartett by Schubert, and Mendelssohn's octett; and subsequently he played, in conjunction with Capellmeister Reinecke, Beethoven's "Kreutzer" sonata.

The Musical Society "Enterpe" has secured in Herr Wilhelm Trieber, from Gratz, a very able conductor. At the fifth concert Handel's concerto in G minor for strings (Ferdinand David's arrangement), Raff's "Lenore" symphony and the duet from Rubinstein's *Maccabees* were all capitally rendered.

#### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, 12th January, 1877.

I AM happy to be able to begin the new year by reporting a novelty—Brahms's first symphony, performed in the second

Gesellschafts-concert. As the MONTHLY MUSICAL RECORD has already given an analysis of it, I may confine myself principally to speaking of the impression which it has produced in Vienna, where it was performed under the composer's own direction. The interest which it had provoked in advance was at once perceptible by the warm and long applause with which the composer was received. But neither from its reception nor from first impressions can the value of a work be determined, which must be heard more than once to be thoroughly understood. Meantime we may say that the first movement, being very complicated, is the least easily to be understood; the motives, though skilfully elaborated, are not striking enough for the impassioned pathos which reigns throughout. The second movement (*andante*) is far more accessible to the average intelligence; here prevail a noble melodious strain, a dreamlike *abandon*—no wonder that it was warmly received! The third movement (*allegretto grazioso*) is like a place of rest. Though charming in its change of measure, it is a pity that the theme is but little interesting, and particularly the close so very abrupt. For the hearer, until now unsatisfied, the situation suddenly changes. With the beginning of the finale a dramatic and tragic life predominates, till towards the end it becomes more and more powerful. Deeper and deeper the chords of the introduction (*adagio*) seem to express an inexorable fate. The hasty unisono-pizzicato of the stringed instruments—the sudden stroke of drums—the mysterious tremolo of the violins—the chorale of the trombones (now entering for the first time)—the vigorous manful triumphal song given out at first by the horns, and then taken up streamlike by the whole band, brighter and brighter extending—will often be described, and guesses will be made as to what the composer's meaning was; but he himself has been silent and cruel enough to withhold the key. The likeness of the *Lied an die Freude* in Beethoven's "Ninth," though for the moment seemingly hazardous, makes this part the more interesting. All who, in some respects, were not satisfied with the first movement will here be captivated, and grant that the literature of music has been enriched by a master-work to which conductors will often recur. As the applause broke out and mixed itself with the last chords of the song of joy, the composer of the *Deutsches Requiem* was called for again and again, and certainly won another victory. The rest of the concert was filled up with a cavatina and the final chorus of Beethoven's cantata, *Der glorreiche Augenblick*, composed in the year 1814; a small folkslied, arranged for chorus by Herbeck; and Haydn's symphony in C minor, one of the works composed in England.

The fourth philharmonic concert opened with the overture to the opera *Horatius Cocker*, by Mehul, a somewhat dry but manly composition in the style of Gluck or Cherubini. Fräulein Vera Timanoff, the fair Russian pianist, performed Rubinstein's difficult concerto, No. 3; she mastered it in a bold manner, and was much applauded. Mozart was represented by the variations in D minor from the *Divertimento* in D major for strings and two horns (Köchel's catalogue, No. 334), a composition so full of charm and tender melancholy that a storm of applause followed, and the orchestra was forced to repeat at least the greater part. Schubert's great symphony in C major ended the concert in a famous way.

The fifth concert was devoted to Berlioz's "Carneval romain," Schumann's piano-concerto, a new composition by Herbeck, and a symphony by Mozart. The concerto was performed by M. Louis Brassin, professor from Brussels, who proved himself a pianist of a very high order; it was but justice to recall him, at the conclusion, four or five times. The composition by Herbeck is entitled "Künstlerfahrt," a picture of a day's summer-exursion in forest and field. Five movements tell the story of a quiet country life, a sunny time without a care. Every movement has its title; to find out the rest is left to the hearer. In style and instrumentation the new work is similar to the composer's concert variations performed last year, and now published in score by Schreiber in Vienna. Each movement was received with more or less applause, and the composer called for unanimously. Mozart's symphony in D major, composed in the year 1786, is fresh and full of life. It is to be found in Köchel's catalogue, No. 504. (Why do our programmes never make use of this excellent book?)

Frl. Thekla Friedländer, after having sung in several concerts with great success, herself gave a concert, in which she confirmed the good opinion of her talent.

Frl. Timanoff in conjunction with the young violinist, Frl. Bertha Haff, also gave a concert, and both artists were likewise honoured with an elegant audience.

M. Brassin's concert takes place this evening; the programme is interesting enough: Trio in B flat (Op. 97) by Beethoven, Etudes symphoniques by Schumann, Fantaisie chromatique and fugue by Bach, and some smaller pieces. The artist is assisted by the co-operation of Frl. Elizabeth von Szeleczky, Herr Hofkapellmeister Hellmesberger, and the violoncellist of the Hofoper, Herr Hummer.

Since my last report the Komische Oper has entered by degrees into its proper destiny, proclaimed in its title. As its *personale* is not complete, Gastspiele must cover the defect. In the last four weeks we have heard the baritone, Randolph, from Gratz, as Zampa and Count Luna, with tolerable results; the veteran tenor Sontheim as Manrico, Chapelon, Fra Diavolo, George Brown, Eleazar, and Zampa; Hölzl as Marquis in *Le roi là dit*, and Frau Dustmann as Recha. For such rôles as Eleazar and Zampa, Sontheim, whom I mentioned in my last, is most adequate. To hear Frau Dustmann in this theatre—seeing that she had, not long ago, taken leave of the stage with all the formalities due to a farewell—was somewhat a sensational fact. It is another example of how difficult it is for singers to relinquish the atmosphere of the stage—well it is when the risk is undertaken with a good result, as was the case now, when the esteemed lady was fully able to hold her own, and to demonstrate the superiority of a good school over the brilliancy of a voice. Herr Hölzl was the only singer in the said opera who sang the same rôle when the opera was produced in Vienna. In consideration that Delibes' work, whose repetition was so much longed for, is one not at all easy to set well, the result was the more agreeable, the principal rôle, Tavole, being particularly well performed by Frau Charles Hirsch (formerly by Frl. Minnie Hauck).

The Hofoper has now its festival-days, as it can boast of a star for which it has long fervently longed. Mme. Christine Nilsson has performed twice (Ophelia and Marguerite), and is to appear to-morrow as Valentine. The famous singer has excited here the same enthusiasm as elsewhere, though the bloom of her voice evidently has passed its zenith. It would be ridiculous to give you a description of her personalities, as you have known her long enough. The only remark I allow myself to make is, that it seems to me that a certain haughty coolness and calculation pervades her acting and singing, perhaps the consequence of her much travelling and exciting life. Without making a comparison, Mme. Patti's rendering seems to depend much more on inner warmth. As Marguerite (in *Faust*), even Frau Ehn from our Hofoper knows better how to sing in notes which go straight to the heart. For the present the house is over-filled every evening when Nilsson sings, and the more empty on other days—a result not at all comfortable for the exchequer, where a deficit is always in prospect. The time, therefore, has not been well chosen by Frau Jaide, from Darmstadt, to risk Gastspiele, the more as her engagement for the new opera, *Dalila*, depends upon the result. She began with Acuzena, and will next sing Amneris, a rôle which will determine her fate. Another Gastspiele is that of Frl. Marie Lehmann, from Cologne, which will begin to-day. Both singers, as will be remembered, were engaged in Bayreuth.

Operas performed from December 12th, 1876, till January 12th, 1877:—*Troubadour* (twice), *Barbier de Séville* (twice), *Fidelio*, *Lucia* (twice), *Das goldene Kreuz* (twice), *Aida*, *Nordstern*, *Präjel*, *Die weisse Frau* (twice), *Don Juan*, *Tannhäuser*, *Tell*, *Robert der Teufel*, *Stumme von Portici*, *Freischütz*, *Norma*, *Afrikanerin*, *Hernani*, *Der Teufels Antheil*, *Hamlet*, *Faust*, *Rigoletto*.

### Reviews.

*New Gradus ad Parnassum*. 100 Pianoforte studies selected, the fingering supplemented, and revised by E. PAUER. Section A.—Scales and velocity. London: Augener & Co.

HERR PAUER tells us in the preface that his aim is—"to place before the musical student a collective work, a summary of what has been done in the last sixty years in the different branches of pianoforte-playing," and thus he answers, or rather anticipates, the question, which naturally presents itself first in reviewing a new publication of this kind, namely—"What is its scope and purport?" The undertaking, it must be admitted, is a laudable one, and if at all well executed will go far to supply a long-felt want. For not only is *ars longa, vita brevis*, but art is becoming every day longer and life shorter. The musical art in the present stage of its development, and the art of pianoforte playing, perhaps, more than any other branch of it, makes such demands on the artist that the student must take heed not to waste any time, and, seeing what a long and difficult journey lies before him, look out for short cuts and safe crossings. The attempt to wade through the immense accumulation of studies, written during the period indicated by Herr Pauer, would prove an impossibility to most students, if not to all—in any case would cause a deplorable loss of time, and a comparatively useless expenditure of energy. If, on the other hand, the student were to confine himself to the most celebrated masters, he would still often swerve from the straight course, and at the same time miss a great deal which would further him, and be helpful to him on his journey. What author does not occasionally repeat himself? And as with the different compositions of a composer, so is it with the different composers themselves: they are not always original, but often imitate each other, or, if they don't do that, at least say almost the same thing. And then the question comes to this, Who says the thing best? for that, of course, is our man. This overwhelming material then has to be sifted, and reduced to manageable proportions. It is a problem which every thoughtful teacher will try to solve, and must try to solve anew with every new pupil. For no two men are born exactly alike in their aptitudes and inaptitudes, and even if such a case were imaginable, the different life-circumstances would develop their powers differently. A uniform treatment of one course for all pupils ought not to be thought of. However, not every teacher has the capability, nor have those who are capable always the time or patience to take upon themselves this task of sifting and collecting. The problem is indeed one of peculiar difficulty, and its solution possible only to him who possesses a wide acquaintance with the literature in question, a retentive memory, an acute eye, and experience as a teacher. Herr Pauer, if we may judge from his various publications, lectures, concert-performances, and the long time he has been engaged in teaching, does possess these qualities, and thus we may expect at last a solution of the problem. I say a solution, for many are possible, and, as I have pointed out above, even the best has to be modified by the teacher to suit each individual case. A glance at the prospectus shows that the Editor has kept himself free from what is in a work like this the most common and most heinous fault—one-sidedness. Herr Pauer writes: "My endeavour has been to provide good and practical examples for every phase of technical execution, and at the same time introduce works of composers until now not generally known, or, at least, not much used in this country, but whose merit entitled them to cordial recognition: among these I mention Weyse, Berger, Kessler, Köhler, Bendel, Löschhorn, Taubert, Alkan, and Seeling." These gleanings from the minor composers for the pianoforte constitute one of the great merits of the work. Many highly instructive examples are offered to the student, which otherwise would have remained unknown to him, or which he would have had to buy along with others of less value. Of course, this work does not supersede all other collections of studies, nor does it pretend to do so. Clementi and Cramer cannot be dispensed with, although the selections made by Tausig and Von Bülow suffice for all practical purposes. What these modern pianoforte heroes have done for Clementi and Cramer, ought also to be done for some other masters. The time, however, has not yet come to summarise Chopin, Liszt, Henselt, Rubinstein, &c., we can do this only when we have got beyond their standing-ground. Many well-known composers of studies are not to be found in the "New Gradus ad Parnassum," and this is not

only justifiable, but even commendable. A great many studies, which are charming as compositions, do not specially further the development of the hands; others again, although excellent also in this respect, contain nothing novel. Now all these must be shut out from such a collection as the one before us; only the most characteristic and the most necessary can be incorporated. This, no doubt, has been felt by the Editor, and explains his mode of proceeding perhaps more accurately than the reason he brings forward in the preface. "It appeared to me unnecessary," we read there, "to include the studies of J. B. Cramer, Moscheles, Sterndale Bennett, Dreyschock, Rubinstein, and even those of Czerny, Heller, Thalberg, Schulhoff, and other eminent composers, except perhaps in single instances, on the ground that those studies have already a place in the musical library of every industrious student; and practical experience has taught the fact that nothing is more injurious to the reputation of a work than the suspicion of undue elaboration or duplication of what is already possessed." Weitzmann says of Clementi's "Gradus ad Parnassum," that the pupil who can play the studies of which it is composed with certainty and ease, will have attained the requisite facility for executing the pianoforte works of every master, from C. P. E. Bach to Beethoven. But the art of pianoforte-playing has not remained stationary since then, hence the "New Gradus ad Parnassum," which is intended to be for our time what Clementi's was for his.

And now, having taken a general view of the work, and acknowledged its usefulness, let us turn our attention more particularly to the part of the work now before us, the first of the eleven sections into which the work is divided, namely—section A, Scales and Velocity. The other sections are: B, Studies in Thirds and Sixths; C, School of the Shake; D, School of the Arpeggio; E, Wrist Studies; F, School of Octaves; G, Chord Studies; H, Extensions in Arpeggio; I, School of the Staccato; K, School of Legato; L, School for the Left Hand—the studies of the different divisions, as the Editor informs us, being arranged in the order of their increasing difficulty. As the preface was given in full in the last month's *Record*, we need not dwell upon it here. The number of studies contained in this volume is twelve. No. 1, by J. N. Hummel, consists chiefly of diatonic scales for both hands simultaneously, but there are also some broken-chord passages, a few other groupings, and one chromatic scale, almost all of which is in contrary motion. No. 2, by Louis Berger, scales (with a few exceptions diatonic) for the left hand, whilst the right plays a harmonised melody. The scales are of various speed, sometimes eight, sometimes eleven or twelve, notes making up a minim. This is an excellent study to give the player mastery over the left hand. No. 3, by Carl Mayer: Diatonic scales, now in the left, now in the right, with a quaver accompaniment. The object of this study is to promote lightness and elegance of touch. No. 4, by L. Köhler: Chromatic scales, first for one hand, next for the other, then for both, in octaves, thirds and sixths. No. 5, by Czerny: Chromatic scales intermixed with other groupings, for both hands singly and concurrently, in octaves, sixths and tenths, in parallel and contrary motion, also thirds for each hand. No. 6, by F. Chopin: Likewise chiefly chromatic, and intended to practise the passing above and below each other of the second, third, and fourth fingers. No. 7, by C. Mayer: Runs, mostly diatonic, for the right hand, with a simple accompaniment for the left, the end in view being the same as in study No. 3. No. 8, by Mendelssohn. Somewhat antique in style, is more than a finger exercise, and therefore not easily described in a few words. No. 9, by C. E. F. Weyse: Chiefly chromatic passages variously grouped, and distributed equally between the two hands. No. 10, by J. C. Kessler: Arpeggios and a few other motifs for both hands in octaves. Nos. 11 and 12, by Chopin and Liszt respectively, the last in the volume, are also the most interesting. Chopin throughout his study remains faithful to two motifs (bar 1. and 3.); Liszt, on the other hand, seems to be inexhaustible in new arabesques, with which he plays round his subjects, the first beginning after a short introduction at the *Quasi Allegretto*, the second on page 52, third line. It may be called a *Réverie*. Time and rhythm are continually changing, the superscription a *capriccio*, therefore, is very appropriate. Besides the studies of these composers, we may name also that of Mendelssohn, and in a less degree that of

Berger, as musically valuable. Mayer's studies are pleasing, the one by Hummel at least not disagreeable. The merit of the rest lies in their usefulness. The end—the development of the mechanical capabilities of the hands—justifies the means. In our next notice, we shall say a few words about the less-known composers, time and space do not permit us to do so now. Let us not forget to mention that the music is clearly engraved, and the fingering carefully marked. We trust that this excellent work will gain the attention and favour of the pianoforte-playing public, and that the intelligent labour of the Editor, and the enterprising spirit of the publishers, will find a well-deserved recognition and reward.

#### Mozart's Works. Leipzig: BREITKOPF & HÄRTEL.

SOME few months ago we called attention to a prospectus, issued by Messrs. Breitkopf and Härtel, of Leipzig, inviting subscriptions for a first complete and critically revised edition of the works of Mozart, about to be issued by them, in all respects in a uniform manner with their complete edition of the works of Beethoven. When we call to mind that of the 626 works accredited to Mozart, more than one-third have never yet been published, the monumental character of this new edition—which, with all possible despatch, it is hoped to complete in the course of a few years, and at a subscription price not exceeding £50—will not be called in question. We have now the pleasure to announce that the scheme has been fairly launched, and that this bold and enterprising undertaking has been duly inaugurated by the publication of two volumes of the vocal works. This first instalment that has come to hand comprises forty "Lieder und Gesänge," with pianoforte accompaniment (Serie VII., Erste Abtheilung), and two short *Masses* for four voices, strings, and organ (Serie I., Nos. 1 and 2), printed in full score. Among the songs there are some half-dozen which, according to Von Köchel, do not appear to have been previously published. For the most part these are of the utmost simplicity. Still they are charming in their simplicity, and might be adduced as striking examples of the completeness and sufficiency which it is possible for the hand of a master to obtain from such slender material as two-part harmony provides, or, more correctly speaking, from a simple melody accompanied by but one other part. This will best be illustrated by reference to the song, "Komm, liebe Zither" (No. 13), the accompaniment of which is for a mandoline. Two of these new acquisitions, probably composed for some Masonic ceremonial, are, however, of a wider scope, a three-part chorus concluding each, and the accompaniment being designed for organ. In appearance the bold and clear style of the engraving and printing of this new edition could hardly be surpassed. As far as we can tell, the task of editing appears to have been executed with all due care. One little matter, however, puzzles us—viz., the presence of a singular instance of consecutive fifths and octaves in the well-known song, "Das Veilchen" (page 43, bars 10 and 11), which do not appear in either of the editions by Pauer or Peters. Are they due to Mozart, or to the editors?

The two short *Masses* (K. 49 and 65) in G major and D minor respectively were composed, the one at Vienna in 1768, the other at Salzburg in the following year. Published now for the first time, they will prove interesting to the student of Mozart. From a practical point of view, they seem better adapted for use in church than for the concert-room.

#### The Peters' Edition (New Series). Leipzig: C. F. Peters. London: Angerer and Co.

IN our last issue we spoke of some of the more important of the works comprised in the latest instalment of publications received from Herr C. F. Peters. There are still several remaining upon the list to which attention is due. In continuation of our remarks upon the pianoforte works which it includes, we feel a real pleasure in pointing to a "Jugend-Album" (Juvenile Album) by Cornelius Gurliet, Op. 62. Though, like many another, it probably owes the germ of its existence to Schumann's widely popular "Album for the



Young," which has led to so many imitations, it will be found admirably to answer the end which has evidently been its composer's aim, viz., that of providing young players with a series of small pieces (twenty-four in number) of high artistic worth, which will be found at the same time to be attractive, improving, and conducive to the acquirement of good taste on the part of the student.

"Die Klavier-Technik," by A. Loeschhorn, consists of a series of daily exercises somewhat after the manner of those by Louis Plaidy, and for the most part of a purely gymnastic character. From this point of view, though exercises directly bearing upon the "shake" have been overlooked, they may certainly be pronounced as sufficiently comprehensive. It is to be regretted that it has not been more their compiler's aim to impart a knowledge of musical theory simultaneously with technical proficiency. In this particular his work is far behind the similar essays of L. Plaidy and Friedrich Wieck. It is a pity too that the task of translating the letterpress into English should not have been entrusted to some one more familiar with English musical phraseology. Such terms of expression as "tonal-system," "with immovable hand," "over and under passing of the fingers" (our English system of counting the thumb as distinct from the fingers being disregarded), and many others that might be adduced, together with the exclusive employment of the German mode of fingering, make this book almost useless for English students, unless they can command the aid of a German musical instructor.

The only original pianoforte duet on the list is that entitled "Zwei Symphonische Stücke," by Eduard Grieg, Op. 14. It consists of an andante cantabile and an allegro energico, which might fairly be regarded as constituting the slow movement and the finale of a symphony. Though we cannot but think that there is internal evidence in certain passages that they were originally designed for orchestra rather than for pianoforte, and though they are not so strongly marked with Grieg's remarkable individuality as are several of his works which bear both a higher and a lower opus number, they offer much to admire both in point of melody and harmony. The one is as smoothly tuneful and impassioned as the other is vigorous and spirited. If they had been brought before us as pianoforte arrangements of orchestral works, we should have no hesitation in pronouncing them to have been very cleverly made. As pianoforte pieces, we are inclined to regard their intrinsic material as superior to the manner of its presentation. Regarding the reproduction of orchestral effects upon the pianoforte, especially in duets, as perfectly justifiable, we hail these two symphonic movements as a valuable addition to our library of pianoforte music for four hands. Both works by Schumann—the Studies for Pedal pianoforte (Op. 56) and the Fantasie-stücke (Op. 73)—will be welcome to duet-players, the former because, though with clever management they are quite practicable, as M<sup>me</sup>. Schumann has repeatedly proved, for players with a wide grasp of hand, comparatively few possess a pedal-pianoforte; and the latter, originally written for clarinet and pianoforte, because this is a combination of instruments but too rarely attainable in amateur circles. That these two works, which are both of a very pleasing and highly meritorious character, should have thus been made more generally accessible, is certainly commendable.

The sonata, No. 2, by F. W. Rust, for violin solo (edited by E. Singer), as a sequel to that, by the same composer, which M<sup>me</sup>. Norman-Néruda has so widely popularised, will be a welcome boon to violin players. Still we cannot regard it as equal in interest to this. It consists of a well-developed introduction, a fugue, an aria with variations, a bourrée with couplet, and a gigue. That the aria, which has two appearances, is almost identical with the opening accompanied recitative in the *Messiah* will not escape notice. But as Rust was but just two years old when Handel brought out the *Messiah*, the great Saxon giant may be honourably acquitted of borrowing in this instance at least from Rust.

It is satisfactory to find that the first volume of an Album of Songs by Robert Franz, which has for some time past been included in the "Peters" edition, has now been re-issued, transposed for a low voice. The publication of these incomparable songs in several keys is evidence of the high esteem in which

they are held in Germany. That in England they have by no means met with all the attention they deserve has long been a matter of regret. Two sets of twelve songs by Adolph Jensen (Op. 22 and 23), as well as a set of ten songs by Th. Kirchner (Op. 1) may fairly be regarded as favourable specimens of the form which the modern German *Lied* has taken under the influence of Schubert, Schumann, and Franz. Those by Kirchner are especially charming; so are many of those by Jensen; but we could wish, especially in the case of those of the latter, that the accompaniment of several bore less the appearance of pianoforte studies.

*Charité et Récompense.* Solo pour Piano. Par ANTOINE SIKVERDIN. London: Augener & Co.

THIS piece has been published for the benefit of the proposed new Infirmary at Cardiff, the design for which appears upon its title-page. It is a "Reverie" with variations, the last of which is intended to be played at a rapid pace, and thus impress upon the performer that although charity may be slow, the reward of doing good is swift in coming. As music, it is neither better nor worse than many pieces before the public. Its subject is very simple, and the variations, though very black in appearance, are quite easy to play, as they consist almost entirely of the most familiar arpeggios.

*Les Perles du Jour, pour le Piano-forte.* Par J. RUMMEL. 1 to 6. London: Augener & Co.

THE composer usually makes a sketch of any work he may have undertaken, which sketch contains the chief melodies harmonised in a simple way with such harmonies as he intends to employ in his elaborations and embellishments as the composition approaches completion. Of course, there may be a wide distance between the sketch and the finished composition; or, on the other hand, the sketch may give a very clear idea of the work of which it formed as it were the seed. Now, in the little pieces before us Mr. Rummel has endeavoured to make each piece return to a sketch—in some instances a little more—but our illustration will give a very good idea of his endeavours. The six pieces already published are unquestionably among those which juveniles most aspire to play, and are just such pieces as may be simplified without spoiling them. We have Roedel's "Air du Dauphin," Lee's "Gavotte de Louis V.," Scotson Clark's "Marche aux Flambeaux," Ghys' "Gavotte," Dorn's "Dolce Speranza," and Kuhe's "Bacchanale." The first is the most easy to play, and they become gradually more difficult with each succeeding number. Ghys' "Gavotte" is transposed from  $\sharp$  into  $\flat$ , to get rid, of course, of those four sharps which so stand in the way of tiny fingers; and the whole of the pieces are carefully fingered. To those who care little for operatic medleys, and desire from the commencement of their teaching to accustom their pupils to works of definite form, these pieces will be welcome, as they seem to fill a place which has not hitherto been worthily occupied.

*Peace.* Melody by SCOTSON CLARK. London: Augener & Co.

THIS is a quiet and graceful little piece, which will be sure to please the many admirers of Mr. Clark's music. Peace should not make great demand upon the executive powers, and this is true to its character. Almost the smallest player could play it; and it is quite worth playing well.

*Grand Marche Impériale,* par EDOUARD DORN. London: Augener & Co.

THIS march is published in six forms:—1, Piano solo; 2, Piano duet; 3, Two pianos; 4, Violin and piano; 5, Organ; 6, Orchestra. All the versions are by the composer, we presume, except that for organ, which is by W. J. Westbrook. In the new editions, the trio of the march, written after its first publication appears,

so that the entire work is now original, and not in any way indebted to a borrowed air, as was then the case.

To those who admire marches we would recommend the "Marche Imperiale," as an unhackneyed composition. It is well within reach, tuneful, and effective. It has been well laid out for the various combinations indicated above. The piano quartet and the organ arrangement being, in our opinion, particularly successful. It has one other especial feature—it would not be easy to whistle it, and nothing we could say would more effectually direct the attention of a portion of the musical public to it than will this short statement.

*Sieben Tonstücke verschiedenen Charakters für die Orgel komponiert von JULIUS ANDRÉ. Op. 60. Sieben Tonstücke. Op. 61. Offenbach a/m. ANDRÉ. London: Augener & Co.*

JULIUS ANDRÉ has a special place among organ composers. He is not strong in loud pieces, and very seldom attempts anything beyond chords, with a few pedal phrases intermixed with them, or passages of no particular use beyond making the more powerful pipes sound; but when composing soft music he is quite at home, and his melody is of the most fascinating kind. The pieces before us are somewhat different in character from his previous works, inasmuch as he has in them endeavoured to make his loud pieces more attractive and weighty, and we think he has succeeded; but the organist who has known his music in the past will instinctively turn to the quieter compositions, and will, as of old, find the chief strength in them. In each of the above-named books there is a trio to which we would especially direct attention, as, to use the dealer's expression, quite "worth all the money," and besides the trio there is in each book ample material to choose voluntaries from, both loud and soft.

*Epheubücher. 15 Lieder von FRANZ SCHUBERT für Clarinette u. Pianoforte, übertragen von CARL BAERMANN. Op. 88. Offenbach a/m, Andre. London: Augener & Co.*

WE have here fifteen of Schubert's choicest songs arranged for clarinet and pianoforte, for use, as the author says, "in small concerts, and drawing-rooms." Nothing could well be more grateful than a dainty performance of some of these songs by good players in the course of a musical evening. The words are placed under the clarinet part with great wisdom as we think, for that instrument can be made almost to pronounce them as it plays. They appear again on the piano score, and all the music is clearly and widely printed, so that there need be no confusion in reading. We are sorry that the clarinet is so seldom played elsewhere than in the orchestra in this country, and trust some of our orchestral players will take them up for performance "in small concerts," for assuredly they would be much more welcome than badly-sung ballads or pretentious pianoforte pieces, which are only too often beyond the reach of the people who attempt them.

*Nearer, my God, to Thee: Anthem for four voices. Six short and easy Anthems for Parish Choirs (Book 2), by FREDERICK ILIFFE, Mus. Bac, Oxon. Novello, Ewer, and Co.*

WHEN a University graduate puts forth a collection of anthems of no greater pretension as to choral writing than would be made by the composer of an ordinary part-song, we look at least for harmonies and progressions which shall be tolerably free from elementary mistakes. It is therefore with some surprise that we find the compositions under notice to be full of crudities, and to contain many faults which would surely be passed by no examiner, either at Oxford or Cambridge, nor even by the College of Organists.

We have neither space nor inclination to undertake the thankless task of enumerating all the feeble or forbidden progressions which are scattered throughout the pages of the small anthems. It will be sufficient to point to the weak and incomplete vocal harmony upon page 2 of the anthem, *Nearer, my God, to the*

consecutive fifths between tenor and treble in bar 10, page 8, and to the exceedingly clumsy attempt to escape from the effect of fifths by crossing the parts at the conclusion of the first movement of the same anthem, and again in the second line of the following page.

It is to be wished that, before again seeking the publishers, Mr. Iliffe will follow up the studies which he doubtless pursued to some extent before taking his degree.

#### MUSIC RECEIVED FOR REVIEW.

From ASHDOWN and PARRY: (*C. Gardner*), "This is the Birthday," Song; (*E. M. Lott*), "In the Highlands," "Snowdon," Fantasias; Second Album of Dance Music.—BURNS and OATES: (*Mm. de Prins*), "S. Cecilia," Part 2.—CASSELL PETER and GALPIN: (*E. Brinsmead*), "The History of the Pianoforte."—W. COLLINS, SONS, and CO.: (*C. Brown*), "Music in Figures."—COMPOSERS' PUBLISHING COMPANY: (*Chevalier F. de Yrigoyti*), "Go ask the Bird," "The Veil of Night," Songs.—CRAMER and CO.: (*W. Hatley*), "Heigh ho!" "King Winter," "Two Songs by Goethe," Songs; (*C. Salaman*), "Oh, linger!" "Without thine Ear," Songs; "The New Card Game," Musical Note Combinations.—W. CZERNY: (*R. Beringer*), "Tarabouka," Danse Mauresque; (*G. Bisaccia*), "Silver Snowflakes," Morceau de Salon; (*B. M. Colomer*), "Idylles et Caprices," 6 Nos.; (*A. Ergmann*), "Resignation," Andantino varié; (*C. Hause*), "Amid the dancing Waves," Impromptu, "Rondo in C major," (*A. Hervey*), "Dans ma Nacelle," Barcarolle, "Eglantine," Morceau gracieux, "Paquita," Caprice mélodique; (*K. Lieblich*), "Figaro," Scherzo, "Beaming Eyes," Song; (*D. Magnus*), "Six Sonatinas," (*J. Romano*), "Paul et Virginie," Duo poétique, "In vain from Clime to Clime," Song; (*B. Tours*), "Those that we loved," "The Two Anglers," Songs.—ENOCH and SONS: (*A. Cellier*), "Brown October," Song; (*C. Cooté*), "Sweet Innocence," set of Waltzes; Dance Album, No. 2; (*A. S. Gatty*), "All for her," Song; (*W. Hatley*), "Ellorie," "Love's Recall," Songs; (*G. Lamothe*), "The March past," Morceau Militaire; (*C. H. K. Marriott*), "Geranium," Waltzes; (*Schumann*), "Novellettes," (*Strauss*), "Tower of London," Quadrille; (*C. Zoeller*), "Ave Maria," for Voice, Harmonium, and Pianoforte.—R. FORBERG, Leipzig: (*F. Hiller*), "Suite Sérieuse," for Piano.—GODDARD and CO.: (*J. Goddard*), "New Graduated Method for the Pianoforte."—W. G. HALLIFAX and CO.: (*F. O. Dessoff*), "Un Moment de Joie," Souvenir.—HOLLIS and CO.: (*Mrs. J. S. Bush*), "The Elder Brother," Sacred Song; (*E. H. Thorne*), "Spring," Vocal Trio.—HOPWOOD and CREW: (*A. Gray*), "The Three Fishers," Song.—C. JEFFERYS: (*T. Hutchinson*), "Adèle," Serenade; (*C. H. R. Marriott*), "Trust," Ballad.—KEITH, PROWSE, and CO.: (*W. Dorrans*), "Love's Spell," Song.—LONGMANS, GREEN, and CO.: (*J. Hullah*), "Hymns for the Young."—C. LONSDALE: (*W. Creser*), "A Winter Song."—METHVEN, SIMPSON, and CO., Dundee: (*J. M. Smieton*), "A Vision of Memory," Song.—NOVELLO, EWER, and CO.: (*H. A. Harding*), "Six Short and Easy Sketches;" (*F. W. Hira*), "Twelve Offertory Sentences;" (*L. Kerbusch*), "Rise up, my Love," Chorus; (*J. V. Roberts*), "Jonah," a Sacred Cantata; (*A. Sewell*), "The Lord is my Shepherd," Psalm XXIII.; (*J. F. Simpson*), "Blessed is He that cometh in the name of the Lord," Anthem; (*W. Spark*), "The Organists' Quarterly Journal, Part 33;" (*De Bock Kennard*), "A Morning Service;" (*C. J. Frost*), "He shall be great," "Hear my Prayer," and "I will pray the Father," Anthems; (*W. W. Parson*), "Sweet Spring," Madrigal, "The Ocean," "Soul of Living Music," Part-Songs.—PATERSON and SONS, Edinburgh: (*A. Cunio*), "The Old House," and "The Bonnie Braes o' Airlie," Transcriptions; (*E. F. Kimbault*), "Scottish Melodies for Harmonium," Bk. II.; (*A. Stella*), "The Four Maries," Ballad; (*Sveinbjörnsson*), "Song of the Country."—E. PHILLIPS: (*Beethoven*), "Art Thou, my Saviour, ever near?" Sacred Song.—F. PITMAN: (*E. C. Winchester*), "Te Deum, Responses, &c.—E. POOL: "The Jester."—W. REEVES: (*H. G. B. Hunt*), "Magnificat."—SCHOTT and CO.: "Nicolo Paganini."—C. SEATON: (*J. Coward*), "Marche Triomphale."—SIMPSON and CO.: (*H. S. Roberts*), "Gavotte," "Jessamine," "Laurel Leaves;"

(*E. Ronville*), "Fleurs-de-lys;" (*Vernham*), "Benedictus;" (*Vivien*), "Mountebank;" Song; (*B. Wells*), "The Merry Maid;" (*H. E. Hudson*), "The Office of Holy Communion."—STEWART and CO.: "The School Board."—WEEKES and CO.: (*A. Barth*), "Chromatic Rondo;" (*W. E. Bendall*), "Changeless;" (*R. Bishop*), "Our Sailors;" (*C. Dick*), "Child-love;" (*J. T. Field*), "The Yellowhammer's Song;" (*Garland*), "Musical Dominoes;" (*W. D. Laniger*), "Graziella," "Minuet and Trio;" (*C. E. Miller*), "Love me little;" (*A. Moul*), "Leaflets;" "The Knight's Return," "Yea or nay," Songs; (*W. Pinney*), "Three Andantes for Organ;" (*H. J. Stark*), "Shadow and Sunlight;" (*H. Stiehl*), "Spring Song;" (*J. Turpin*), "Andante from Haydn's 3rd Symphony," and "Theme from Beethoven's Septett," for Harmonium and Piano-forte; (*Winchester*), "Sing to the Lord;" "Tunes set to some favourite Hymns," by E. H. A.—J. WILLIAMSON: (*W. C. Sumner*), "Hold me in Memory still."—WOOD and CO., Edinburgh: (*W. Harrison*), "The fairest Sight," Song.—WOOD and CO., London: (*R. Andrews*), "Old Friends."

## Concerts, &c.

### MONDAY AND SATURDAY POPULAR CONCERTS.

DURING the Christmas holidays there has been an almost total cessation of musical entertainments, except so far as regards ballad concerts and performances of such familiar works as the *Messiah*, *Creation*, and *Elijah*, which appeal more readily to holiday-makers than to regular concert-goers and musicians.

The Monday Popular Concerts were resumed on the 8th ult., when Mlle. Marie Krebs and Mlle. Thekla Friedlaender, who seem to have established themselves as favourites here, made their re-entry for the season. Mlle. Krebs, whom we should esteem more highly as a pianist if her powers of expression were more on a par with her remarkable technical attainments, was heard alone in Beethoven's sonata in F minor, Op. 57, known as the "Appassionata"—a title for which there is no authority but that of one Crazz, a music publisher of Hamburg, and one which we are glad to see has been expunged, at least by Dr. Von Bülow, in his edition of Beethoven's sonatas, if not also by other more recent editors—and with Sig. Piatti in Beethoven's sonata in F major, Op. 5, No. 1, for pianoforte and violoncello. Mlle. Thekla Friedlaender, whose pure, unaffected, and expressive style of singing always seems to win the sympathy of her hearers, first came forward with Bach's charming air, "Willst du dein Herz mir schenken," which, as on former occasions, pleased so much that she was compelled to repeat it, and was subsequently heard to no less advantage in Schubert's "Der Jüngling an der Quelle" and Schumann's "Marienwürmchen." The concerted instrumental pieces, led by Herr Straus, were Mozart's Divertimento in B flat major, for strings and two horns, and Haydn's quartett in C major, Op. 50, No. 2, which latter, though this was its first introduction at these concerts, seemed to be regarded by a vast proportion of the audience as the signal for a general move homewards.

At the two following concerts Mr. Henry Holmes replaced Herr Straus as leader, he having been suddenly called to Vienna, we regret to hear, by the death of his father. In this emergency Mr. Chappell could hardly have found among our resident violinists a more competent substitute for Herr Straus than Mr. Henry Holmes proved himself. From his long experience as a quartett player at his own "Musical Evenings," it was no surprise to find him fully prepared at short notice to fill the post of leader—and that most satisfactorily—in such works as Mozart's quartett in G minor for pianoforte and strings, and Schubert's octett in F, Op. 166, on the one occasion, and in Mendelssohn's quartett in E flat, Op. 12, and Beethoven's trio in G major, Op. 1, No. 2, for pianoforte and strings, on the other. Mlle. Krebs appeared at both these concerts, at the one playing Beethoven's Sonata Pathétique for her solo, and at the other taking part with Miss Agnes Zimmermann in Chopin's Rondo, in C major, Op. 73, for two pianofortes. The two ladies were again united in Brahms's "Liebeslieder" waltzes, Op. 52, for four hands on the pianoforte with *ad libitum* voice parts, which were admirably sustained by Mlle. Sophie Löwe, Mlle. Redeker, Mr. Shakespeare, and Mr. Pyatt. This clever, interesting, and poetical work, which consists of a series of eighteen waltzes requiring more than twenty minutes for performance, and in which Brahms has so surprisingly and conclusively proved the possibility of employing the same rhythm—and that waltz-rhythm—for so long a continuance without even for a moment becoming tedious, was listened to with such

evident pleasure and attention that it was no surprise to us to find it announced for repetition on the 27th ult. Two vocal quartetts by Schumann, "Es ist verrathen" and "Mögen alle bösen Zungen" (Nos. 5 and 9 of the *Spanisches Liederspiel*), added an interest to the vocal portion of the programme quite unusual at these concerts.

Herr Straus returned to his post on the afternoon of the 20th ult., and led with great spirit Mendelssohn's string quintett in B flat, Op. 87, which was now heard at these concerts for the twentieth time. For her solo Mlle. Krebs made choice of Beethoven's sonata in E flat, Op. 81, "Les adieux, l'absence, et le retour," and was further heard, with MM. Straus and Piatti, in the same master's trio, in D major, Op. 70, No. 1. Sig. Piatti came forward for the first time with a sonata in F sharp minor (Op. 1, No. 10) by Giorgio Antonioti, an Italian composer who died at Milan just a hundred years ago. It comprises four movements, each in the same key. Though as a composition it cannot be regarded otherwise than dry and uninteresting, it served as a convenient vehicle for the display of Sig. Piatti's unrivalled virtuosity. Mlle. Redeker was the vocalist; she sang with fine effect Schubert's "Aufenthalt" and "Der Tod und das Mädchen," and E. Lassen's "Es war ein Traum." The last-named song, which bids fair to become an especial favourite, if indeed it is not so already, she was compelled to repeat.

The Monday evening concert of the 22nd ult. in one particular was one of unusual interest, seeing that it was the first occasion during the present season that a Beethoven quartett has been brought to a hearing. From the small attention latterly paid to Beethoven's quartetts, it would seem that Mr. Chappell underrates both the executive skill of his artists and the receptive powers of his audience. Be this as it may, the adequacy of the performance of the work—the first (in F major) of the three famous quartetts dedicated to Count Rasoumowski, Op. 59—by MM. Straus, L. Ries, Zerbini, and Piatti, and the warm reception with which it met, must have removed all doubts on either of these points, if indeed they ever existed. Mlle. Marie Krebs was again the pianist, and contributed her full share to the evening's entertainment, playing for her solo Beethoven's "Thirty-two variations on an air in C minor," and taking part with Sig. Piatti in Mendelssohn's "Tema con Variazioni" Op. 17, and with Herr Straus in Beethoven's sonata in D major, Op. 12, No. 1. After thus listening in the course of the evening to no less than forty-four variations, it certainly could not be said that the programme was wanting in variety. Not a little of the pleasure of this concert was due to the highly-refined and effective duet-singing of Mlle. Thekla Friedlaender and Redeker, whose voices blend marvellously well. They were heard in three duets by Schumann—"Wenn ich ein Vöglein wär," "Herbstlied," and "Schön Blümlein"—and in two by Rubinstein—"Wanderer's Nachtlid" (encored) and "Sang das Vöglein."

### WESTMINSTER ABBEY.

THE Choir-house, in which the twenty choristers of Westminster Abbey will in future be lodged, was opened for their reception on Monday afternoon, January 22nd, with an entertainment in celebration of the event, which was attended by the Dean, the Sub-Dean (Lord John Thynne), Archdeacon Jennings, Canon Duckworth, Canon Farrar, the Precentor (the Rev. S. Flood Jones), the Rev. J. Troutbeck, the Rev. W. Harrison, the Chapter Clerk (Mr. C. S. Bedford), Mr. John Thynne, Mr. Turle, Dr. Bridge, Mr. Sanders (the late Master of the Choristers), and other residents in the precincts, and by the parents of the boys. The proceedings commenced with an address by the Dean, who after stating the objects with which the Chapter had made this new provision for the choristers, gave them some kindly words of welcome and advice. The boys then admirably performed, under the direction of Dr. Bridge, a cantata by Carl Reinecke, entitled "Little Snowdrop," the accompanying text, translated from the German by the Rev. J. Troutbeck, being read by him between the vocal numbers. Mr. W. Sheil, who has for six years been the schoolmaster of the choristers, has been appointed, in addition, Master of the Choir-house, and will be assisted in the superintendence of it by Mrs. Sheil. The Rev. J. Troutbeck, Minor Canon of the Abbey, will hold the office of Controller, which involves a general supervision of the education and management of the choristers.

MR. E. DANNREUTHER gave a performance, in the concert-room attached to his residence, 12, Orme Square, on the 18th ult., consisting exclusively of manuscript vocal compositions of his own, and modestly announced as "specimens from a cycle of English songs and lyrics." The words of some twenty songs, including a duet and two Christmas carols with chorus, the beauty of which he has been inspired to enhance by allying them with music, cover a wide field of poetical reading, both old and new, comprising words by



Beaumont and Fletcher, Ben Jonson, John Ford, A. Tennyson, W. Morris, D. G. Rosetti, and W. Morris. The performance of these "specimens" of Mr. Dannreuther's productive talent, which was admirably sustained by Miss Anna Williams, Miss Annie Butterworth, Mr. Bernard Lane, and Sig. Federici, their composer himself presiding as accompanist, was deservedly listened to with evident interest and satisfaction by a select but appreciative audience. Regarding the Biblical saying, that "No man when he hath lighted a candle putteth it in a secret place or under a bushel," as proverbial, it is not too much to hope that Mr. Dannreuther, having at length taken these children of his brain from the cradle in which for some time they have reposed, will not be content to leave it to the children of his loins to present them to the world.

MR. W. A. BARRETT, Mus. Bac., Oxon, delivered an interesting lecture on the "History of early English Madrigals and their Composers," before a large audience, at the London Institution, on the 18th ult. In the course of the lecture an admirable selection of madrigals, by R. Edwardes, W. Boyd, J. Wilbye, J. Dowling, T. Morley, J. Bennett, T. Bateson, O. Gibbons, T. Linley, R. L. de Pearsall, and T. A. Walmisley, in illustration of his remarks, was sung by a choir of twenty voices, selected from the members of Her Majesty's Chapel Royal, St. James's, St. Paul's Cathedral, Westminster Abbey, Lincoln's Inn Chapel, &c.

THE first of Herr Hermann Franke's second series of Chamber Music Concerts took place at the Royal Academy of Music on the 16th ult., when Herr Franke was associated with MM. von Praag (and violin), Holländer (viola), Daubert (violinello), and Miss Richards and Mr. C. Villiers Stanford (pianists). The programme included a new trio in G major (MS.) for pianoforte and strings by Mr. C. Villiers Stanford, Schubert's string quartett in A minor (Op. 29), and Rheinberger's quartett in E flat (Op. 38) for pianoforte and strings. Songs were contributed by Mlle. Sophie Löwe. Herr Samson acted as accompanist.

MR. HENRY GADSBY'S cantata, *Alice Brand*, Professor Macfarren's cantata, *Christmas*, and the late Sir W. Sterndale Bennett's fourth pianoforte concerto (played by Mrs. Littleton Wheeler) formed the principal features of the second concert of the season, given, on the 29th of December, by the Tenbury Musical Society, under the direction of the Rev. J. Hampton.

AN overture by Mr. John Old, entitled "Tenth of March," was successfully produced at a recent concert of the Reading Choral Society.

## Musical Notes.

THE following are the arrangements for the musical festival to be held at Leeds in September next, so far as at present they have been completed. Wednesday morning, Sept. 26th, Mendelssohn's *Elijah*. Wednesday evening, a new cantata, "The Fire King," by Walter Austin, a native of Leeds; and a miscellaneous selection. Thursday morning, Mendelssohn's "Walpurgis Night," a symphony, &c. Thursday evening, selection from Handel's works, including an organ concerto. Friday morning, a new oratorio, *Joseph*, by Professor G. A. Macfarren, followed (if time permit) by a short mass or other work. Friday evening, miscellaneous concert with a symphony. Saturday morning, Bach's *Magnificat*, Bach's motett, "I wrestle and pray," and Beethoven's *Mount of Olives*. The guarantee fund has now reached the immense sum of £11,470, being £4,500 more than the total fund in 1874.

THE late G. F. Anderson, who, after serving under three monarchs, as Master of the Music and Conductor of the Royal Private Band, died on the 14th December, at the age of 85, is spoken of in a short obituary notice in the *Athenæum* as having won no fame as a musician. We may add that admirers of Mendelssohn have probably, at least, to thank him for one thing—viz., the preservation of Mendelssohn's overture to *Ruy Blas*. We learn from Hogarth's "History of the Philharmonic Society of London, from its foundation in 1813 to its fiftieth year, 1862," that during the season 1844, when Mendelssohn conducted the society's concerts, this overture (in manuscript) was played at a morning trial-performance, when, it would appear, it did not "go" to the composer's satisfaction. When Mr. Anderson, after the performance, expressed his admiration of the new work, he was surprised to hear Mendelssohn say, with some heat, that he was much displeased with it, so much

that he would burn it. Mr. Anderson said something depreciating such a resolution, but Mendelssohn repeated his determination that it should never be heard in public. Mr. Anderson then said, "You have often expressed your admiration of my good master, Prince Albert; I am sure it would gratify him to hear a new composition of yours, so pray let me give him that pleasure, by means of the Queen's private band." Mendelssohn consented, on condition that the overture should never be publicly performed, and gave Mr. Anderson the original orchestral parts. The overture was frequently performed at Buckingham Palace and Windsor Castle, to the admiration of Her Majesty and the Prince. Some time after the lamented composer's death, Mr. Anderson wrote to Mme. Mendelssohn, informing her of all that had passed with respect to this overture, and requesting her permission to perform it at Mrs. Anderson's next annual concert. The permission was kindly given, and the overture was performed at that lady's concert in the season 1849, this being the first time it was ever publicly heard in England. It was afterwards performed during the same season by the Philharmonic Society. Mr. Anderson's high position at Court, and his administrative ability, threw considerable patronage in his way, as had been instanced by the appointment of his nephew, Mr. W. G. Cusins, to succeed him, as Master of the Music, and Conductor of Her Majesty's Private Band, as also that of the Philharmonic Society. For many years he filled the post of honorary treasurer to the Philharmonic Society and the Royal Society of Musicians.

THE right of practising the organ to the annoyance of one's neighbours was the other day vindicated at the Westminster County Court, when an application was made to the presiding judge, Mr. F. Baylis, by a literary man for an injunction to restrain the occupier of chambers adjoining his own in Lincoln's Inn Fields from playing the organ. Evidence was adduced on both sides as to the amount of inconvenience caused by the vibration of the instrument, which was described by the plaintiff as causing an effect very like that produced by a slight application of galvanism. At the conclusion of the case, his honour said, in his opinion this was not an actionable nuisance, although he considered it an intolerable one. A verdict was given for the defendant, with costs.

A COMMITTEE has been formed in Vienna to promote the erection of a monument to Beethoven. Signor Verdi has been among the first to forward a subscription, viz., of 500 francs.

MR. W. H. CUMMINGS has been appointed to the post of Honorary Treasurer to the Royal Society of Musicians of Great Britain, which became vacant on the death of the late G. F. Anderson.

AT a recent organ recital in the Edinburgh University Musical Class Room, Prof. Sir Herbert S. Oakeley introduced Chopin's "Funeral March," from Op. 35, with reference to the decease of Lord Neaves.

A WELL-TRAVELLED correspondent speaks of the English Church Choral Service at Leipzig as being at present unquestionably the best on the Continent. It is maintained entirely by the voluntary services of students of the Conservatorium of Music.

WAGNER has returned to his residence at Bayreuth, where, it is said, he is busily engaged in making arrangements for a repetition of last year's *Nibelung* performances during next autumn. During his stay in Italy he has been diligently at work upon his new opera, *Parcival*, the poem of which he wrote some ten years ago.

AT a recent meeting of the Tonic Sol-fa College, Mr. Seward, musical trainer of the Jubilee Singers, announced that he had become convinced of the value of the Tonic Sol-fa method, which he had for some time been studying, and added that he felt it to be just what was wanted in the education of the black people. The announcement was received with loud cheers.

MISS FLORENCE CLARA CREESE and Miss Alice Lemmon have been elected to the Scholarship founded by the Fishmonger's Company in the National Training School for Music, which had become vacant by the promotion of the holders to Royal Scholarships. There were thirty-one candidates. Messrs. John Hullah and W. G. Cusins were the examiners.

OF twenty-two candidates for the degree of Mus. Bac. but six passed the examination held at Cambridge last month, viz.: Messrs. Horton C. Allison, J. M. Bentley, C. J. Frost, W. Lawson, G. Oakey, and E. C. Such. There were five candidates for the degree of Mus. Doc., but all their exercises were rejected, and no examination was held.

ORGAN APPOINTMENTS.—Mr. Henry Rogers, to St. John's Church, Cheltenham. Mr. J. O. Smith, late of Christchurch, Cheltenham, to "The Holy Apostles" Church, Charlton-King's, Cheltenham. Mr. John Waddington, jun., to the Wesleyan Chapel, Westow Hill, Upper Norwood.

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## TO CORRESPONDENTS.

T. W. D., GLASGOW.—Your requirements will probably be met by a short pamphlet entitled "Musikalischer Wegweiser für Musiker und Musik-freunde. Die Musik-Literatur Deutschlands in den Jahren, 1857—1871. Umfassend Bücher und Zeitschriften auf dem Gesamtgebiete der Musik," published by Heinrich Pfeil of Leipzig, in 1872. There is also a tolerably complete catalogue of musical literature appended to F. L. Ritter's "History of Music," published by W. Reeves, London, in 1876. Any foreign book or music-seller will supply either.

DRUMCLOG.—Several correspondents have addressed us on the subject of this old Scotch hymn tune. To one, who has kindly forwarded a copy of the tune, as it appears in "the Sacred Harp," an old collection of sacred tunes compiled by Robert Burns, and published at Glasgow, we are especially obliged. No one, however, has been able to point to the composition of Mendelssohn in which it is said by the author of "A Daughter of Heth" to occur. It therefore seems to belong to the same category as Beethoven's "Adieu to the Piano" and St. Jerome's Dream," and, like them, may probably most properly be regarded as a feeble invention of the novelist. The blunders of novelists, when treating of musical matters, are proverbial.

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